

Basyoo habune, by Issa and two other haijin
On „kyo“ and „jitu“
Haikai, hokku and haiku
On „kireji“, the „cutting particles“
Haikai Mon'doo

Diskussions on haikai by Helen Shigeko Isaacson, part VI

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"In this Road, though one may have all kinds of learning and abilities, if one pays no heed to a teacher or previous masters, one will keep foolishness, and one's heart will return to darkness. It is necessary to learn from the teacher with firm respect and reserve, like a child learning his alphabet; do not mix in the various personal feelings, but straightly receive and make use of the teacher's instructions, and work hard at learning.

"To be proud of one's abilities, desirous of being skillful, or to be mingling with people who are only out to get points will not help you learn the Correct School's haikai, though you may get a little skill. In the end (what you do) will be not the real hai, and it will be very difficult to enter into the clarity of this haikai. Guard well the teacher's instructions, keep polishing each step of progress. The teaching well imbedded in one's heart, when the thousand changes can freely reach one's palm, though one may with the mouth spit out whatever bad style, as the bright mirror of the heart doesn't receive this, there is no harm done; though one may break a rule, one is in accordance with the rule. This is what the Old Man means about entering into the "rank" and playing outside the rank.

"If you wish to achieve the Correct Road, you should guard this admonishment absolutely truly. As for those who think, out of boasting of their cleverness, to make fun of this instruction--they are foolish people and have not the ability to make use of it."

On Kyo and Jitu

Basyoo (^{shiko} Kiso's text, seen by Basyoo)

HAIKAI ZYUURON Chapter 4: On Kyo and Jitu

The kyo-jitu of haikai are, in other words, the unraveling of words. Therefore, in explaining the Way, they are the two wings, and one must know their changes. [Kyo-jitu and truth-lies are like water and waves. To try and unravel the sages' meanings is called "kyo-jitu". When ordinary people speak, it is "truth-lies". Thus, kyo-jitu is the principle of heaven, truth-lies the principle of earth. When people know only one kyo or one jitu, they are ordinary, eccentric people. Thus, in haikai, the kyo-jitu of kyo-jitu is taught.]

The kyo softens the jitu, the jitu supplements the kyo. One will not then be one-sided in any of the Roads. "What is known as Confucian studies is a study in jitu; the Buddhist sutras are empty lies," the person who thinks in this way is unable to distinguish between promoting the excellent and reprimands. [The methods of only promoting the excellent and reprimanding the bad are known to doctors who do not thoroughly understand the principle of filling up what is lacking.] It is like people who think that jitu is good and kyo is bad, because they firmly sit in words' kyo-jitu, and do not know the changes of the world.

In Chinese poetry and waka, they make kyo the basis, and in the six principles (of poetry) are both kyo and jitu. So our teacher (Basho) said, "haikai is not anything extraordinary. To skillfully tell a lie means the bottom of an extreme point, and is not comprehensible to people who are not free in kyo-jitu..." It is the one brandishing sword of the Basho school.

Anyway, if one happens to hear of kyo-jitu, one should know that this is the one important point of the Road of Haikai: the kyo-jitu of kyo-jitu. [By word of mouth: In kyo-jitu, if you know jitu, you are supplied with the use of name-advantage. If you know kyo, you are able to weigh the use of name-advantage. The boundary between them is in heaven; if you speak of it, you fall into "reason". The sentience within form, form within sentience is the kyo-jitu of kyo-jitu. Sentience and form depending on time have their first or after. To teach that form is first is the secret within a secret. We got to this discussion from Basho having said that when Sadaie said, "there is little jitu..", he was lying.]

From kyo the 10,000 things come to order, from jitu the five relationships are bound to be lost. The example of Chuang Tzu is appropriate: If there is no kyo in a house, the quarrels between wives would never end. To explain the changes of kyo-jitu, jitu is limited to two--good and bad, while kyo has a myriad. If we discuss this in terms of the

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Road of the five relationships, though jitu is similar to loyalty and filialness, its loyal words make a boundary against the ears and its filial action doesn't meet with the heart. When the strength of this jitu is carried out, the person goes to another country and rebels against the favors of his lord, or being in his father's house, he stains his father's name. The world thinks jitu is the only good thing, and they feel glad when the promise to pay money is kept, but pained when unable to accomplish cutting the head of someone who is the object of resentment. The good and bad of jitu are no more than these two examples.

To kyo there are kyo and jitu. To take interest in words are what playful people say; to be prepared in the heart is the slander of flatterers. In the Road of Letters they distinguish six principles, in the Road of the Warrior they have three dharmas. Whichever, it means to sit at the desk with eyes closed and give pleasure to the demon gods who cannot be seen, and reach to a thousand leagues beyond. In the warrior principles they cause bold hearts to be angry. Isn't it kyo which manifests changes in gladness and anger? Needless to say, if one practises this kyo in the Road, it is called hooben (skillful means). And so, if we explain the large and small of kyo-jitu with words, kyo is large and jitu is small. It is like a needle that sinks because it is small, or a boat that floats because it is big. As for me, I would fear for the needle! Why do people blame the boat? Chuang Tzu, too, praised this boat. To speak this way is to give forms to kyo and jitu, but the kyo is first and has heaven and earth, yang and jin. Jitu comes after and has the prince-minister, father-son. We do not call this the large-small explanation, but rather the before-after explanation.

The world finds it easy to act jitu but difficult to unravel kyo, and it is here that we see the kyo-jitu of kyo-jitu. It is easy to play in heavenly pavilions, and difficult to enter that hell.

Thus, there is a before-after in this Road, and to everything there is a beginning-end. If you know the place of exit and the place of entrance, rather than the kyo being in danger, the jitu would be calm. [Shushi said: A different, extreme kyo is not the forlorn-distinguishment teaching. The high which surpasses The Great Learning is where jitu is no longer.]

Hence Basho said: One should remain in kyo and act the jitu, but being in jitu one should not play in kyo.--This is the first principle of Hakuba's dharma; shouldn't it be the fundamental line? That book (The Great Learning) is Confucius' remaining instructions to posterity, and the luminous of luminous virtue means empty propriety (Heaven), the new of new people means changes. Nothing better than to know all as changes coming out of kyo and jitu's two principles.

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Now if we go on to discuss the before and after of kyo and jitu, people who abide in kyo do not blame good or bad; people who amuse their ears with mosquitoes and gnats' arguments, distinguish closeness or distance and end their lives in the vow of metals and stones (firmity). The former are benevolent, the latter are principled, but benevolence and principle have the changes of good and bad, you should know. Thus, both to abide in kyo and to abide in jitu have the use of, for example, the two wings; so one should leave the before and after of kyo-jitu to the currents of the various schools.

Though one says that, there are time and again mishearings about the boundary of kyo and jitu. For example, there are people who attack the word "abide" (read kyo, iru, 居 to be). If he abides in kyo he immediately becomes jitu. If he abides in jitu he immediately becomes kyo. That is because jitu is easy to act and kyo is difficult to separate (analyze). To these there are the spontaneous (free) and non-spontaneous (limited). As in ancient days Tookoji said in his last words of advice: "I would wish that (things) existent in the world should not be made empty and (things) that are non-existent should not be made actual." After all, this is the general understanding of kyo-jitu, and the kyo-jitu of kyo-jitu is just this. People, with these words impressed on left and right, should find use in their meanings whether rising or sitting.

An old writing handed down to us says: "This discussion is not limited to haikai. From ancient days, in searching out the power of letters, Confucianists thought they surpassed the Buddhists, the Buddhists thought they beat the Confucianists, but as there is kyo-jitu even in the Confucian teaching we speak of today, so is there kyo-jitu in the Buddha dharma. And people who argue are only learning the face of the characters, and, not understanding what is behind the language, they fall into mistakes. In truth, in the solution (sabaki) of kyo and jitu, there are the lie and the truth. There is the true lie, and is it that which is referred to as "just Buddha to Buddha"?

If there is no luminous teacher to depend on, people would unnecessarily go astray. Though this may be, to be calm in jitu rather than in danger in kyo is the point [being in kyo's dangerous point and acting jitu's calm place--where kyo is the face of limitless changes and jitu is the limitless faces of changes]. What is meant by that ox sword's play is that to words there are the differences of front and back, and for people who have learned in the customary field of jitu, this is the handed down message of printed words. Haven't you heard? The kindness of this discussion is that it again explains kyo and jitu and says them with the one word "abide" (iru, kyo), as the Prajnaparamita's 600 volumes can be spread open from the one

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word Wisdom. It should not exceed these politenesses.

Needless to say, drawing on Confucius and Tookoji's last words and bringing them together, here we exhaust the Confucian teaching as well as the Buddhist teaching, and kyo and jitu can look at this discourse as a mirror. Probably we can say of this chapter that from the opposing words of horse's wheat and ox's sword, adding the essential words of the Lotus Sutra and the Analects, it will cross over the gladness and anger of kyo in letters and warrior arts, with renewed comparison to the needle boat, and should become the wondrous opposite meaning of mosquitoes-gnats and metal stone. How much the more, seaming up the notes in the two characters "luminous new" (meishin), which have been made the problem in The Great Learning, and making that the koan of the schools of haikai. These are the dharma of "rob the womb, change the bones"--you can call this our school's words.

HAIKAI, HOKKU AND HAIKU

"The word haikai was adopted by the Japanese from China, where it meant kokkei 滑稽 "the comical", where 滑稽 meant the wondrous principle, and 滑稽 words not exhausted. It was much appreciated for the effect it had of harmonizing and gladdening people's hearts. It was also considered an excellent way to admonish, a method of completing the Road¹ without being in the Road, and hence, able to reveal the wondrous principle."²

In the Hsi Chi (The Book of History)³ it says that kokkei means a jug for wine, that is handed around and pours endlessly, never running dry. Drinking wine all day, the words kept coming out of the mouth in fine sentences. Such a wine jug actually existed, inside of which there were reservoirs and an opening by which it could be replenished while it was pouring.

Written with the ideograms 諧謔, where the first character was used mainly for its sound, haikai, and the 2nd means to harmonize, regulate. the oldest of the three words which make the heading for this section. In the collection of Japanese poetry, Kokinsyuu (c. 905), this term appears before poems which are humorous, ~~or~~ show great skill in the use of words with double meanings, or are saying two or three different things at once.

dd. 22 nov. 1984

- 1 The Road: the proper way of life for human beings, as outlined by Confucius, The Taoists and the Buddha.
- 2 from Okugisyo by Huziwaru Kiyosuke, in Haikai Kon'gensyuu, Book 5 (1800).
- 3 The Book of History: in 130 volumes, it tells the history of China from the time of the legendary Yellow Emperor (Hwang Ti) till the Emperor Wi Ti of the Han Dynasty. Written by Sze-ma Tsien (c. 163-65 B.C.), completed about 97 B.C.

During the course of some hundreds of years, various other expressions were used, including the term wazaogi 俳優. This term, which also means "actor", occurs ~~even~~ in the ancient chronicle ^{Nihongi} which describes the occasion on which Amaterasu, the Sun Goddess, was coaxed to emerge from the rock cave she secluded herself in ^{after an argument}. Another goddess contrived a comical dance outside the cave to the drum of a god, and the burst of laughter and merriment from the audience brought the Sun Goddess to come out and shine on earth again.

This interesting performance was called "wazaogi" and its meaning, an act of something captivating, amusing and humorous.

When ren'ga, a transitional form between Japanese poetry and haikai as established by Basyoo ^{became popular}, the comical humorous ren'ga were first called Haikai Ren'ga, and then, only Haikai. The founder of this earlier Haikai was Yamazaki Sookan. The principal change he made from haikai ren'ga was to bring the ren'ga to a more easy-going style, without the rigid following of rules.

The details of the steps from Moritake, Teitoku and Sooin' on to Basyoo can be read in the chapter on the History of Haikai. Let it suffice here to say that all of these earlier forms of haikai are contained in the haikai this book is concerned with, from the endless wine jug that never runs dry to its captivating fascination and its concern with words.

Now let us try and define the haikai of Basyoo, which is what is meant in this book. Written 俳諧, 俳 hai is made up of 非 not and 人 man. Indeed, haiku are not about a person (least of all the one who writes it). Hai means playful, amusing, to ramble about. 諧 Kai is 言 words and 皆 all or everyone, and means to harmonize, regulate, accord. Haikai is the practise of harmonious, pleasing rambling, such as the Buddha did after completing Buddhahood. He rambled about the country transforming living beings to ~~the~~ excellence.

The words which best describe haikai are 風雅 huuga, and 風流 huuryuu. Huuga, "the wind's correctness", is an old word from the Chinese Book of Poetry and is, both in Chinese and Japanese poetry, one of the great principles. It means the real, deep elegance and beauty that comes from

sincerity, unaffectedness, and genuineness. This was to be achieved in the person, his way of life, and his words. Huuryuu, "the wind's flow," is similar to huuga, a bit lighter. It is, as the characters say, flowing with the wind, unattached, not clinging to any person or thing, and therefore, elegant. Both words were in older days used for the plain and natural, the simple, rustic way of life, and for people who practised poetry, art and music in this way.

In Basyoo Yuigosyu (Instructions left after his death), he said:
 "Those who wish to learn the huuryuu of my school should intensely study Sarumino, Hisago, Arano, Sumidawara, and so on..." These are the collections of haikai ^{renga and hokku} which make the Sitibu ^{syu} or Seven Parts ^{collection}, the essence of Basyoo's haikai.

Here is one description of haikai by Sikoo, one of Basyoo's disciples, in the Kokinsyoo ^(Notes of the Old and New) 1730 :

"Haikai harmonizes the mingling between the five relationships⁴ and plays the role of talking and laughing ^{when} indirectly admonishing. As Basyoo said: Haven't you heard? Even in the principles given in the books of the Sages, the Road means to think solemnly throughout each day and night, and the Dharma is to live with easy thoughts during the years and months."

And from Basyoo Habune ^(Banana Leaf Boat) 1817, edited by Issa, Hooro, Kooryoo:

"One should call the Okina's⁵ haikai the Great Road's Flower. As for the Buddha Road, it has become what these three things (Japanese poetry, Chinese poetry and haikai) use as lumber material...."

4. The five major relationships between people: emperor and ministers, father and son, older and younger brothers, husband and wife, and friends.

5. Okina, "Old Man", is a respectful term for a man who has achieved the rank of the sages in his understanding of all things.

"The Great Road and the Road of Zen are the same, and again, there is a difference... the Great Road is the origin (base), Zen is an end of a branch."

What is this Great Road? It is the road that leads to the attainment of the highest enlightenment in the Buddhist concept of a Bodhisattva-Mahasattva. Mahasattva, 'the great being', is that attainment. Bodhisattva is one who breaks through to seeing what is really there, having put down the obstacles of ignorance and illusion, and brought his own ^{Buddha} nature to flower. A Bodhisattva is one who, by skillful means, devises the way by which everyone can perfect himself. And here we must state that haikai is, as Basyoo designed it, an ingenious method, whereby in this life (as Kooboo Daisi worked out) anyone can solve everything and complete what should be the purpose of human life.

Zen's Road is a branch, because it will work only for people with certain characteristics, and for those with others, it can even be harmful.

We see in Basyoo Habune, "~~When~~ Basyoo saw they were the same Roads, he discarded the Zen Road."

Haike Kizindan (Tales of the Extraordinary People of the Schools of Hai, 1681, edited by Seisei, Geniti and Ryoosyoo) gives the following account of the nature of Basyoo's haikai and how it was understood in those days:

"When the Old Man was still Munehusa⁶, he played in the Danrin School of haikai and was already known for his great skill. By the time he had opened his eyes a little, he had edited Ziin⁷ (Continuing the Verses, a collection of renga), and his searching for a new style separated from the Danrin could be seen taking root. Deeply studying the lofty form of Tu Fu's⁸ principles,

6 Munehusa was Basyoo's given name. Toosei was the name taken in the first stage of his studies in haikai, then Basyoo.

7 With Kikaku, Saimaru and Yoosui, Basyoo wrote two renga of 100 ku and one of 50 ku to add to 750 ku of Sintoku's renga, making a total of 1000 ku in this collection. This work is known as the basis of Basyoo's haikai as distinct from the Danrin. This collection begins with the lines,

"The most excellent words are not decorated, the most real is not flowery. Those who have completed understanding are wise and few."

8 The T'ang poet, 712-770, who attained such purity of thought and words.

making his way through the refined solitude of San'ka-syuu (The Mountain House Collection, collection of Sadaie's poetry), and from time to time (abiding) in the body of yuugen (the subtle dark--depths where reason can no longer explain), he separated from the dualism of people's feelings.

Thus it is that he made the great completion of the Correct School and will well deserve ^{universal} praise in the generations to come as Haikai's greatest renovator. What this Old Man has done for the Road is the deepest kindness. It is the same as having cut firewood for the Buddha ancestors, carried their water, gone through all the hardships, entered the Mahayana and brought across sentient beings. One must truly esteem (his haikai)."

How is haikai the Great Road? Let us first read Basyoo's own summary of his haikai, to give a taste of how enormous and all-embracing it is.

二十五⁴條 The Twenty-Five Articles is said to have been written by Basyoo around the year 1736 at the hut of Kyorai, one of his principal disciples. It was regarded as a work containing the deep principles of his school, and absolutely essential to the understanding of haikai. The Twenty-Five Articles set down the basic requisites of the hokku (the first of a continuous series of 36 or 100 ku which comprise a ren'ga; called since Siki's time, haiku) and some important ku of the series. ^{we must} keep our minds open to the subtle difference between haikai and poetry, as described in this ^{and} other essays on hai. Poetry is the harmony of kyo and jitsu, haikai is the play of changes between kyo and jitsu.

The Twenty-Five Articles

Article 1.

ON MAKING HAIKAI THE ROAD

Someone asked: "For what purpose do people do haikai?"

(Basyoo) answered: "To correct common discussions and everyday talk".

Again he asked: "What about haikai as a Road?"

(Basyoo) answered; "In the Buddhist Road there is Bodhidharma, in the Confucian Road there is Chuang Tzu; they trampled across the worldly "being" of the Road. The existence of haikai in the Road of Poetry, when understood this way, is the principle of turning away and yet conforming with the Road. However, while haikai's form is placed next to poetry and ren'ga, the spirit should play in the one supremely high Road."

Sikoo's note:⁹ "Road means that which reaches to the Great Road. Skills are just branches. To 'correct common discussions and everyday talk' there is a front and back. The front is to correct the mistakes in words, the back is that if the common discussions and everyday talk are corrected, one corrects the feelings. As words are the result of the unmoving, original nature touched by the seven feelings, and thus are like its branches and leaves, they are called kotoba 言葉 (words' leaves). When the dualism that the world carries out is discarded and replaced by the way of huuga 風雅 (genuine elegance), that is called "corrected".

"In the Analects of Confucius it says: 'If you don't know words, you don't know man.' Words are the first principle of the road of letters.

"In Japan, the Sinto Road is the foundation, and the two teachings of the Roads of Confucianism and Buddhism are the branches, leaves and flowers. They are like the two wings.

9. Sikoo: Also known as Tookaboo, 1665-1731. A monk, disciple of Basyoo, who was very active in editing books on hai. As in this work, he often tried to explain things Basyoo wrote or said, and has sometimes been criticised for so doing. The notes translated here are only those which have immediate bearing, without which the reader could not know what is being discussed by Basyoo, whose own statements were all too often very cryptic, as he assumed his audience to be very learned.

What accords with these three teachings blended together is what is called 'Road'.

"In Buddhism there is Bodhidharma, in Confucianism there is Chuang Tzu' means: in the Buddhist Road, on the surface, help is given for tomorrow's use, while underneath, the kyo (void) is described, each letter and word never falling into reason.¹⁰

It is a teaching higher than the Great Learning.¹¹ It is not to cling even to the void, the absolutely real, for to do that would not be the middle way. Thus Basyoo throws in Bodhidharma (who sat silently facing a wall for nine years), and by this unexplained word shows his (own) genuineness.

"Chinese poetry, Japanese poetry, ren'ga and haikai are vessels which guide on the Road. While they, with sutras and dharanis, by means of letters, explain the teaching of practising excellence, it is the duty of haikai to inform the common person of the real elegance. With un-sophisticated, common talk, it transfers the inclinations of gladness, anger, sympathy, and pleasure to the forms of flowers, birds, wind, and moon. Flowers' and moon's forms are *explained with* gladness and sympathy, and the road of letters of moon and wind is made known to the common."

10. Reasoning: one must go deeper than the reasoning mind. Words are used in Buddhism to point to the absolutely real, which is not describable by words.

11. The Great Learning, "a book transmitted by the Confucian School, which forms the gate by which first learners enter into virtue. The Analects and Mencius come after it. Learners must begin with this, and they may be kept from error."--The philosopher Ch'ang. (J. Legge, ed. and trans., The Four Books).

"They trampled across the worldly being of the Road", because to consider precious or cling to even the concept of the existence of the Road is to prevent one from attaining it. Haikai turns away from poetry because it is rough and coarse, while poetry is smooth and refined. Haikai conforms with the Road because it brings words ^{back} to their correct meanings, and thereby brings the heart to its correct, original state. It is the Great Road because it enables everyone, in the midst of everyday's ordinary activities, to participate in the Prajnaparamita Hridaya's (Heart Sutra) "colour is thus the void, the void is then colour."

Sikoo's note is a helpful bridge to the lofty thought of Basyoo. With unsophisticated, common talk, it transfers the inclinations of the feelings to the forms of flowers, birds, etc. This "transferal" or "reflection" is valid because: the ancient Viśvasāra Tantra says, "What is here (in the human body) is there, what is not here is nowhere"; the Śiva doctrine says: "That which appears without, only so appears because it exists within."¹² All that we imagine to be the world is there because we are here.

Kyo (the void) and zitu (the actual) are explained in Basyoo's Article 3, to follow.

中庸 *The Doctrine of the Mean*,
The "Middle Way" in the Confucian School, is a work that dates around the 5th century B.C., translated by J. Legge ^{as} ~~ag~~
"The State of Equilibrium and Harmony".¹³
It begins: "Ch'ang said: Not leaning is called 'middle', not changing is called 'midst harmony'. 'Middle' is the empire's correct road; 'midst harmony' is the empire's fixed principle." It goes on to say,

12. Sir John Woodroffe, The Garland of Letters, p. 90.

13. J. Legge, The Four Books, p. 348.

"Gladness, anger, sympathy, pleasure,--when these have not yet arisen, we call that state middle. When they arise and are all in due degree, it is called harmony. This equilibrium is the empire's great root (from which grows everything in the world), and this harmony (should be) the empire's universal road."

The Buddhist analysis of the middle way is called Madhyamaka ~~and~~ ^{the Indian Buddhist} propounded by Nāgārjuna, in the 2nd century A.D.

"Candrakīrti has quoted the relevant passage in the Kātyāyanāvavāda-sūtra which is accepted as an authority by all the Buddhists.

In this, Buddha says to Kāśyapa, 'O Kāśyapa, "is" is one extreme alternative, "not is" is another extreme alternative. That which is the madhyama position is intangible, incomparable, without any position, non-appearing, incomprehensible. That is what is meant by madhyamā pratipat (the middle position) O Kāśyapa. It is ^{the} perception of Reality (bhūta pratyaveksā)' (P. P., p. 118). Nāgārjuna takes his stand on this authoritative statement of the Buddha. The word madhyama is not to be taken in its literal sense of 'in between' or a 'mean between the two'. As is clear from the adjectives 'intangible, incomparable, incomprehensible etc., madhyamā pratipat (the middle position) means that Reality is transcendent to the antinomies of Reason, the dichotomies of thought, and cannot be 'cabined, caged and confined' in the alternatives of 'is' and 'is not'. It is on this basis that Nāgārjuna called his philosophy madhyamaka i.e. 'pertaining to the transcendent!.

"Extremes become the dead-ends of eternalism and annihilationism. There are those who cling exclusively to nonbeing and there are others who cling exclusively to being. The great Buddha meant, by his doctrine of madhyamā pratipat (Middle way),

to drive home the truth that things here are neither absolute being nor absolute non-being, but are arising and perishing, forming continuous becoming, and that Reality is transcendent to thought and cannot be caught up in the dichotomies of the mind."¹⁴

italics

Basyoo's middle way seems the middle of these already difficult-enough-to-fathom two middles, or is it the middle of the sums of these middles? We will see more what his 執中の法, the rule of taking the middle, is like in Article 17, but in the italicized words of the previous paragraph, we already see the complete agreement between Nāgārjuna's madhyamaka and the principles on which Basyoo based his haikai.

To "play" means, as Sikoo explains, "to keep the heart empty and in regard to things just to know their changes in kyo and jitu."

Article 2

THE TWO IDEOGRAMS FOR HAIKAI

The two ideograms for haikai are always being investigated. If you look them up in the dictionary, hai 誹 seems to have been used only for its sound (its meanings: to not be, to be different, to slander); drawing on the humour of the Han Chinese History, 俳 (to ramble, playful) came to be used--in either case the justifications of the inquiries are clear. However, as from the time of the Kokinshū the ideogram 詼 came to be used, this mistake has frequently occurred under the

14. J. Singh, An Introduction to Madhyamaka Philosophy, pp. 49-50.

belief that it was an ancient truth. Even in the Yakumoyo both ideograms are used. In our school, however, from the viewpoint of "in haikai there are no predecessors", we shall henceforth use the two ideograms 俳諧 for haikai. It is not necessary to inquire as to other schools.

Article 3

THE MATTER OF THE VOID AND THE ACTUAL

(虚 實)

All things abide in the formless and move in changes; they can not abide in the actual and move in the void. The actual has that which establishes a self and grudges other people; for example, in the actual (state) to regret the interest of flowers scattering or the moon's slanting, is ren'ga's actual (state). To regret in the void (state) is haikai's actual. Chinese and Japanese poetry, ren'ga and haikai, are things which skillfully tell lies. Because in the void there is the actual, there is literature. Because in the actual there is the void, there is worldly wisdom and eloquence. The actual within the actual are called benevolence, principle, propriety and knowledge. People who have the void within the void are rare in the world, when there should be many. Such people may be called the transmitters of our school.

Sikoo's note: "Kyo is heaven--without sound, without perfume, without taste. It is where the road's original source comes out; zitu is earth, where the 10,000 things--a thousand mountains and a hundred oceans ride, change, and enter. In their midst the four seasons go flowing, rise and sink, and things with life and death--those with sentience and those without sentience--all transform from kyo and change in zitu. According to the teaching, in the Sin'to Road of the Gods, kyo is the mirror's form and zitu is the mirror's use. In Confucianism, harmony is kyo and zitu is propriety. The Buddha's 'all void' is kyo and the real laksana¹⁵ is zitu. In letters kyo is the letters and zitu is the substance or quality. To leave all to heaven's road and accord with it is 'to abide in kyo'. 'To act the zitu' is with kyo as body to carry out the road of human beings with propriety and principles. In Chinese poetry the feeling is kyo, the landscape is zitu.

"When the Old Man said: In Chinese and Japanese poetry, ren'ga and haikai, the matter is to skillfully tell a lie (kyo),¹⁶ this was the Old Man's direct warning against those who had not grasped kyo-zitu, and thus spontaneity. This 'lie' is not a real lie. Poetry, ren'ga, and haikai are things which regulate the usefulness of zitu which comes from kyo which is not immediately usable. They are to skillfully relate the Sages' minds.

15. 皆空 -every thing is empty.

實相 -actual characteristic. The Buddha said the real laksana is the 無相 nothing laksana, so that it points back to "all void". This is Sikoo's way of indicating that kyo and zitu originally come from the emptiness through which everything manifests.

16. The ideogram for kyo 虚 is also read "uso", a lie. Sikoo says, "When a sage explains it, it is kyo zitu; when an unenlightened person talks about it, it is a lie."

"The Road, by means of letters, is handed down to people. Letters, by means of the Road, should be carried out in the world: This is when kyo-zitu have kyo-zitu. A person with kyo in kyo is one who in this lifetime, through difficult studies, obtains to breaking through to the highest state."

This is the crux of Basyoo's haikai. What it comes to is that one must really get to see the exact, real distinctions between things to do haikai. Conversely, to do haikai means to make oneself sort out the facts of things, their void and actual aspects, and then to see how all these manifestations (kigo and non-kigo) are at the same time a part of the whole, and the whole.

Article 4

ON CHANGES

Literature means changes. Changes means the spontaneous existence of the kyo (void) and zitu (the actual). Black and white, good and bad, are the weaves of words. To call black blackish, or black whitish, are temporary changes of words. From the start the reason behind it is that black and white are one. Thus should we play midst the changes of heaven and earth. If no changes occurred for people, their nature is such that they would become weary. The same for haikai--while remaining in the house one is able to go around the world following the changes of the four seasons, and enjoys the taste of the moon and flowers--in a 100 ku ren'ga the 100 ku must have their changes. Confused by a good ku before the eyes, sometimes one does not see the changes that lie in front or behind, and

fails to effect changes. However, there is no old or new in changes, as there is no old or new in people's Springs and Autumns. Seeing each day, each time's old and new, one should play in a book's ^(ranga) changes. Changes for the most part are like the sweet, light, sour, and salty in cuisine. The good is not good, the bad is not bad--one should realize that changes occur from the existence of the void ^(kyo) and the actual ^(zitu).

Sikoo's note: "Changes: the fixed rule of heaven and earth, that nothing is fixed.... To say black is black is zitu, to call black white is kyo. These are all the handling of 風 虛 雅 實 (wind empty, correct actual), but the origin is one. (This one) moving, letters are formed.

"Our school's 'new and old' is like going round a little pond's quiet water-edge. The path followed yesterday where a butterfly was sleeping on a blade of grass, ^{today} a herd boy is resting. Where wind was blowing and waves rose, the sun shines brilliantly and all is balmy....People's rising and staying, all things' coming out and sinking, movements and stillness, from day to day are new--those make the composition's changes. The inexhaustible store of opening and closing from time to time separating and coming together, the new becomes the old, the old becomes the new. 'There's no new or old' means that having ten ku on cherry flowers, each ku making instantaneous changes, within one moment's one thought, they flow and go.

(流行)."

KIREZI: YA, KANA, AND KERI

There are three particles--ya, kana, keri--which appear in the translations in corresponding places as in the originals. The reason is that these particles are used in haikai for their sound, and are so intimately bound up with the underlying intentions of this form, that they must be retained. They are as universal as the seasons of the year, and have not only to be there, but also must be thoroughly understood, or the study of haiku is not yet begun. The power of their sound and the subtle difference of their energies must be grasped, or one is not really aware of the working of haikai. Ya, kana, and keri are only three of what are called KIREZI.

Kirezi: 切れ字 also written 断字, a "cutting letter", a letter which brings a pause or break within a hokku, distinguishing it thereby to be an independent and complete ku.

In the Basyoo hokku:

古池や 蛙とみどりの水の音

Huru-ike ya / kawadu tobi-komu / midu-no oto

Old pond ya / A frog jumps in ^{is the} / sound of water.

the ya is the cutting syllable. Other common cutting letters in Japanese are particles and auxiliary verb endings such as "tu", "nu", zu, ru, ran, keri, kana. In the period of ren'ga from Nidyoo Yosimoto's time, there began to be set down the correct rules for the usage of kirezi, and eighteen letters were named. In Soogi's time, too, the 18 kirezi for hokku were given as: kana, keri, mogana, si, zo, ka, yo, se, ya, re, tu, nu, e, su, ikani, zi, ke, ran, ^{particles}, auxiliary verbs, adverbs, adjectival endings, and imperatives of verbs.

With a kirezi the hokku for the most part becomes a thing which is one, and yet has two ~~ku~~. In Ren'ga Sihoosyoo¹ it says,

"For hokku, the kirezi (is most important), because if it doesn't have a kirezi, it would be the same as a hira-ku², and that is bad."

Basyoo brings the meaning of a kirezi to the furthest point. The kirezi is no longer limited to particular rules but is entirely inseparable from the meaning in the ku. Basyoo's meaning is that a kirezi does not "cut" in the ordinary sense, but in spirit. Hence it could be any of the 48 letters of the alphabet. It is necessary for beginners to be aware that for a ku to be a hokku it must "cut" or come to a stop at some point. ~~It should thus, not be a grammatical sentence.~~
Again, a cutting particle may be used without affecting the break, because it is not the letter that breaks, it is the idea or thought behind it that does. In other cases, though a cutting letter is not used, there is a break. Hence as it says in Kyorai-syoo, "a cutting letter is something that is there and is not there, not there and is there".

Ya: written 也, や, 哉 is, grammatically, an exclamation, a letter which gives momentum to the word preceding it. It also can denote decision, determinedness, and doubt. It is commonly used at the end of the first or second lines, sometimes in the middle of the second line. In hokku, ya is the outbreath, the power holder, hardness.

Kana: written 哉, かな. It has the same grammatical function as ya but softens the word preceding it. ~~It~~ ^{insert} also can denote decision, determinedness, and doubt. It is like a sigh of admiration, tender

1. Ed. by Zyoocha 絶巴, 1627, The Ren'ga Priceless Treasure Notes, Discussions on Ren'ga.

2. Hira-ku, or ordinary ku: in ren'ga, all the ku except for the hokku, the second, third and last ku.

3. Kogaku Kirezi Ren, 1834. A collection of comments on kirezi from various old books, edited by Hokugen, a pupil of Ryocata who meticulously studied the Basyoo school texts.

Note that both ya and kana can be written by 哉. And indeed, they are in the final analysis, exactly the same. They were taken from the Chinese where it was read both as ya and ka, the na was added by the Japanese.

delight. In a hokku it is usually placed at the end of the third line, after a noun. Kana is the inbreath, softness.

Pin Keri: けり, 鳧. The ideogram is used to mean a little crepe, or a wild duck. In haiku it always follows a verb and has the same function as kana, hence most commonly placed at the end of the third line.

Grammatically, it is a verbal suffix to show completed action. Its sound has the effect of this action continuing, giving strength to the action.

Like kana, it also denotes a sigh of admiration. It serves to "tie" two ends together, effecting a conclusion, which reverberates slowly away. Kana and keri represent the motion that the power of ya produces.

They are like responses to that power.

All three particles had their use in Japanese poetry, but in haiku they have a more robust note.
Every haiku has either a ya or kana-keri, or it has neither ya nor kana-keri. For convenience, let us call those hokku which have neither ya nor kana-keri, Neither-Nor ku. The ya and kana are, nonetheless, contained in a neither-nor ku, in the same positions, as we will see in the examples to follow. A neither-nor ku, for the maker, is the most difficult, because of the absence of the ya or kana, which syllables must be provided in the form of regular word sounds. The neither-nor, in terms of the ya outbreath and kana inbreath, is the point of neither outbreath nor inbreath.

Once these distinctions are clearly in mind, the next step is to see that in each real hokku with a ya, there is also a kana force, in each real hokku with kana said, there is a ya force as well. In fact, even in the neither-nor ku, ya and kana are present. Let us take some examples in order to illustrate:

蜻蛉や 取つきかたし 草の上

Ton'boo ya / tori-tuki-kane-si / kusa-no ue

Dragonfly ya / Not quite got hold of / the grass, above it.

芭蕉

---Basyoo

The dragonfly is the point of inceptive power; the next two lines set this power into motion, and because the motion is there, sound. The sound of the middle line in Japanese is precisely the dragonfly's swift, rather jerky flight, now straight ahead, now to the left or the right.

The last line is his hovering in mid-air. The very nature of this is kana, ^{the soft and} ^{pitiful} ^{flower}

釣下手の 竿に来て寝る 蜻蛉哉

Turibeta-no / sao-ni ki-te neru / ton'bo kana

也有
--Yayuu

The not-good-at-fishing / pole it comes to and sleeps, / dragonfly kana

archer can also mean the skillful angler
The fishing pole remains motionless ^{perhaps} without an attempt to make the bait seem alive and attractive to the fish. The dragonfly is born into an environment of water, reeds and stakes. In this ku, thinking it his old place of birth, he settles with a feeling of ease. Kana--how innocent, how nice.

赤蜻蛉 筑波に雲も 今かりけり

Aka-ton'bo / Tukuba-ni kumo-mo / nakari keri

子規

--Siki

Red dragonflies; / by Tsukuba not a cloud / there was keri

*not
manly
have
the white
blue
at the
pole*
Tukuba Mt, on the western border of Ibaragi prefecture, could be seen from Siki's home in Musasi. Tukuba-miti (Tukuba Road) is an old name for ren'ga, as the encounter between Nihon Yamato-dake-no Mikoto and an old lamplighter is often said to be the beginning of ren'ga. Red dragonflies are the last to appear, and are most frequent in late Autumn, when the skies are clear. They usually fly in groups. In this ku, they are flying with Tukuba Mt. in the background. The last line says "didn't exist". Keri--because no clouds were there, the red dragonflies move across a blue sky and are even more present--beautiful, delightful.

蜻蛉の 来ては 蠅と 笠の内

Ton'boo-no / ki-te-wa hae toru / kasa-no uti

丈草

--Zyoosoo

The dragonfly-- / now it comes, catches a fly / under the wicker hat.

The action in the second line is that of a periodic flight to the shadow of the wicker hat. Now it comes, gets a fly, darts away, and after a few minutes comes back and does the same. There being no ya, the effect is a more subdued pause after "dragonfly". The particle "no" stands for the subject. If it were "ya", the dragonfly would be pushing out, as in the first example. The motion here thus is a balanced one. Not that the action in the first example is not balanced, it is perfectly in accordance with the ya. There, the energy of the dragonfly projected, in the second line the dragonfly is in the midst of flight, hovering. In this neither- nor ku it comes and goes. The last line, "wicker hat's within" means the area under the shade of the hat which is being worn. Such an idea unit is a typical kana concept, quietly receding inwards again.

In this way, the choice of words and ideas in the rest of the ku is governed by the presence or absence of ya, kana, or keri, or conversely, the presence or absence of ya, kana, or keri determines the other words and thought units in a haiku.

夜ざくらや 三味線弾て 人通る 夢太
Yo-zakura ya / samisen hii-te / hito tooru --Ryoota

Night cherry flowers ya / A Samisen played on, / someone passes.
Cherry flowers at night is a variation on the seasonal word, cherry flowers. Here it is made the outgoing energy, ya. The second line is a normal response to the first, namely, coming or going from viewing cherry flowers at night with this musical instrument in hand. The third line again is a natural consequence of the second. "People(or someone) pass (or passes)" is a receding concept, as opposed to yo-zakura ya.

百石の 小村をうづむ 櫻かな 許六
Hyak-koku-no / ko-mura-wo udumu / sakura kana --Kyoroku
A hundred-koku / little village they bury, / cherry flowers kana

A koku is 4.96 bushels, the old way of measuring bales of rice yielded by the ricefields in a fief. The village must have quite a lot of cherry trees, and when they are in full bloom, clouds of flowers spread across and over the houses so as to be seeming to bury them. Thus it is cherry flowers kana, fragile and impermanent as they are, they have the power to bury a village, how admirable!

花はさくら まことの雲は消えにけり 千代女

Hana-wa sakura / makoto-no kumo-wa / kie-ni kerī --Tiyodyo

The flowers--cherry; / as for the real clouds, / they faded kerī
Spring's mountains frequently have patches of mist or clouds. Seen from a distance, the masses of white or light pink cherry flowers are seen as clouds. Coming closer, however, the real clouds thin out and disappear. Kerī brings the actuality of this so that having disappeared, here we are with the "imitation" clouds, the real cherry flowers of the first line. The inbreath of kana-kerī is such that one returns to the outbreath of the first line.

入相の 鐘に瘦るか 山ざくら 智月尼

Iriai-no / kane-ni yaseru-ka / yama zakura -Tigetuni

At dusk's / temple bell do they get thin? / Mountain cherry flowers.
The striking of the large bronze temple bell is often called an accomplice in the plot to cause these delicate and short-lived flowers to scatter. This ku is well balanced by the hard in the first half (up to kane-ni) and the soft in the second half, the striking of the bell and its echoes on the petals that fall, which is the reason for "get thin". Dusk is interestingly placed in the position of ya, and the cherry flowers in the kana place.

It should be remarked that each word has its ya and kana aspects, and one of the tasks of the haiziri is to really understand these facts of words and objects, their true natures, and bring them into harmony. In this example, dusk, which is in general a more kana concept, insofar as it

is when the sun returns, recedes, "fades away"-- is made the ya concept. Because it is the outgoing force here, the state of the cherry flowers is in its kana aspect, that of scattering and dwindling away.

There is, in Sanskrit, an ancient bija mantra, Om.⁴ A bija mantra is a sound, not more than two syllables, which represents approximately a "natural" name, produced by the generating energy, but not really audible to an ear which is relative.⁵ Om is made up of three letters, A, U, M and Candrabindu. A is Brahma, the force which creates anew. U is Visnu, the maintaining power which stabilizes matter. M is Rudra, the disintegration of form. ॐ is the nasal ng, which represents the first going forth of the Power to actively create.

Om is the supreme bija, the triad of energies by which the universe and everything in it materialises. As sound, it is the "approximate representation of the gross utterance to gross ear of the subtle sound of the moment of primordial creation, and at each moment the creative movement occurs".⁶

4 For the historical continuity of the transmission of mantra from India to Japan, see Chapter .

5 Woodroffe, Sir John, The Garland of Letters, p. 67, "The Supreme and Infinite Ear is that which apprehends a sound unconditionally, without subjection to the varying conditions of Time, Place and Person."

Bija: dot, seed, means the first point of manifestation. As such it contains the highest level of infinity.

Mantra: A word or set of words to repeat and meditate on, which protects from the fears and dangers of the world.

6 Ibid., p. 241.

While the hokku is in fact well described by the components of Om, and like Om, is concerned with the coming into being of a cosmos, it has, by putting the seasonal word as the object to create, transferred that bija mantra to a more familiar plane-- namely, that of the universe manifested in the four seasons. Om has been split into two in ya and kana, in an adroit Buddhist adaptation of the Hindu concept. While Om contains total emergence and total dissolution, ya and kana mainly represent the aspects of continuity, because the changes in the cycle of the year are the subject of haikai. This continuity, however, implies instantaneous construction and disintegration.

"To make a hokku, one need only look at the construction of heaven and earth, and not put one's heart first. The original arising (beginning), perceived in things, has already been revealed in words...." ⁷

By heaven and earth is meant the world as we know it. The basis of it all lies in ya and kana, outbreath and inbreath, or hamsah. ⁸ "Not to put one's heart first", because one's heart, mind, or consciousness is continually subjected (by being born into this world) to a veiled and impure vision of reality. The Road of haikai is one way to get to remove that veil, purify the senses, and get to see what is real.

In the order of steps by which a world or living thing manifests, ham and sah are the twelfth and thirteenth tattvas. ⁹ They are puruṣa and prakṛti which represent consciousness as a duality: the object is seen as outside of and separate from the self.

Ham is the outbreath, male, the experient; sah is the inbreath, female,
⁷ Haikai Zōhoteiyōroku, c. 1778

⁸ This word is said to be derived from Ham which means (sat) or matter. *Widdows, Studies of Letters* p. 161.

Further: thatness. principle. reality. the very thing. a thing. *Widdows, Studies of Letters* p. 161.

the experienced.

"The mantra haṁsaḥ is repeated by every jīva (living being) automatically in every round of expiration-inspiration. Normally it is repeated 21,600 times a day. Since the outgoing and incoming breaths repeat this naturally, automatically without any effort on any body's part, it is known as ajapā-japa i.e. a repetition of the mantra that is going on naturally without any body's repeating it. Since the sounds of expiration and inspiration resemble haṁ and saḥ, therefore it is called haṁsa mantra."¹⁰

Puruṣa includes all living things--animals, plants, organic and inorganic bodies. Prakṛti is the source of objectivity, the three guṇas¹¹ in equilibrium, namely, sattva (goodness, light, joy), rajas (action, passion, craving), tamas (dullness, darkness).

The haiku ya and kana, then, stand for principles which lead one back to the underlying basis of all existence through the object (kigo).

! Using haṁsaḥ, the "veiled" state, the haikin must unveil.

Now, let us re-examine the haiku given before.

Huru-ike ya / kawadu tobikomu / midu-no oto

The old pond, the accumulation of water and consciousness, is the motionless power that breathes out, beginning with the h sound. Each consequent sound opens out larger till we come to ya, which pushes out with great force. If this was not meant to be so, there would not have been ya. Ya is irreplaceable. The old pond is the cause of the idea units in the lines to come, and pervades them. In the second line the kigo, frog,

10. J. Singh, Śiva Sūtras, 1979, p. xl.

11. Guṇa means basic property. For further details, see Chapter ____.

moves into that consciousness as the present actuality. It is the frog in one of the activities particular to a frog, showing his very life. He jumps into that pond and disappears into it.

The third line follows with the vibrations of the action, which precisely describe kana. The sound of water is the exact counterpart of the old pond, and they together are as haṁsaḥ.

In this model hokku, the haṁsaḥ, ya-kana are shown in equal balance. The kigo, frog, is in between them, diving into the pool of consciousness, as though physically piercing to its source.

Ton'boo ya / tori-tuki-kanesi / kusa-no ue

This ku begins with the kigo as the outgoing energy. The dragonfly is in his haṁ aspect, he has taken off into the air. The second line, "not quite gotten hold of", is the act in which he is now engaged. The sounds, so many t's, bring his hovering very much to life. The last line, grass's above, is an in-going thought-unit in respect to the dragonfly ya. It is still and soft. It may be that he will alight on a blade, or he may suddenly dart away on another course. This last line has the same function as the sound of water on the previous hokku, a kind of vibration that slowly fades away. For a dragonfly in ya state, idea units such as "above the grass", "on the stake", "grass shadows", are typical kana units.

Turi-beta-no / sao-ni ki-te neru / ton'bo kana

The unskillful angler here is like the old pond, the potential power-holder that breathes out this ku, and the kigo dragonfly is in opposition to him, the soft power. It is physically smaller, and his action in this hokku is to settle down to sleep, a quiet, resting dragonfly kana. It is clear that the ya or kana property of the kigo determines not only the entire thought of the haiku but also the order in which the words are arranged.

Aka-ton'bo / tukuba-ni kumo-mo / nakari keri

With red dragonflies pushing out, the last line's "there weren't keri" by its reverberating negation brings the red dragonflies forward again more than ever. The general effect that the kana-keri have is, by drawing inwards, to complete the all-dimensional circle begun by the ya concept.

Ton'boo-no / ki-te-wa hae toru / kasa-no uti

The dragonfly again in the ya aspect, the last line's "wicker-hat-within", under the shade of the wicker hat, is the kana power. The middle line again has the present moment's activity, in this case ki-te-wa, now coming and catching a fly, now darting off, and then repeating this motion. With "under the wicker hat" this makes a grand complexity of movement, as the man wearing the hat is most likely walking along a country path.

All haiku have this same form of interaction between the ya-kana/keri and the kigo. If they are removed from the translated versions, one will see that the sound of the translations will be feeble. A

few sound they would be used for haiku in any language.

from Hakuin Mondō

by Kyorai + Kyoroku

being conversations of Genroku 10-11, published

1) on how to obtain by oneself to make rise the luminous eloquence" 天明 5th yr.

The Teacher said: "In thinking of the hoken, most of my disciples start to think from inside the dai. 是外もなし - It's not there. If you come seeking it from outside, then there are many (hoken) possible."

We said: "We saw the point in ARANO and SARUMINE. For example, how about putting the dai into a box? Then get on top of that box, step on it, and seek after heaven and earth."

The Teacher said: "That's right." So, indeed:

寒菊の隣もありや いけ大根

評六
Kyoroku

Kangiku-no / tonari-mo ari ya / ike-daiko
Cold chrysanthemum / next-door, too, exists ya / buried {radishes,
growing}

Such a ku comes out.

my comment: The dai, or seasonal word, is the first step. Having seen that object in its actual form, one can proceed to make hoken. "Step on the box" i. e. step on the box into which all the seasonal words, well understood, are contained, then "seek after heaven and earth", or, deal with the higher things, namely the hoken and ya and kana.

From this, we see that the question of the season is treated in the Busyo school as an elementary one, and the minimal starting point. This explains why, in their collections, we find many hoken with 2 seasonal words. These should be studied from the more advanced questions of ya-kana. Indeed, they mastered the manifestations of the universe in their changes throughout the cycle of the year, so they could toss them about as they wished (having obtained svabhava 自在).

2) In our discoveries we say: it is a known fact that if you inquire from inside a dai, there are no new things. One chance out of 10,000 there may be one thing left (unsaid), but your neighbor, on the same day, when he thinks of the dai, as he is thinking around the same environs (kuruma 車輪 - circle around the point), he has an equal chance of hitting on that very same thing! As the Road's path is the same, there is no doubt he will find it. How much the more, people of distant places and villages -- they will discover things which one doesn't know about. In jumping outside that circle (kuruma) and considering

The dai, the child will differ in what is thought from the parent, ^{haikai mondo p. 2}
the parent will have a distinct composition from the child's.

The Teacher said. The *kokoro* after all should be thought of as a thing put together. You put two together, and what is well put (取合) together is called 'well done'.

What a wonderful teaching! But though there has been such a great teaching, people who can "put together" are rare. The Teacher was skillful and did it without effort. We see what the words are to put together, and if we give them thought, can put them together. It is the same for ordinary *ku* (*hira-ku* 平句).

The haikai of SUMI BUKURO and BETSU ZASIKI have above all, this (newness) freshness which comes from taking and putting together. Those who don't know this word will find it difficult to pierce through to the haikai our Teacher left us. Recently, in thinking about how to put together a *ku* on plum flowers' perfume which had a pale yellow bowl as a good object, ~~and~~ ^{we} tried various things in the middle seven-syllable line, but none would sit well:

梅か"香"や / 精進 なますに / 浅黄碗

Ume-ga ka ya / Syoozin' namasu-ni / asagi-wan

Plum perfume ya / for a vegetarian salad / a pale yellow bowl
was not good,

梅か"香"や / すゝ並べたる / あさき碗

Ume-ga ka ya / sue-narabe-taru / asagi-wan

Plum perfume ya / and placed next to it, / a pale yellow bowl.

nor this,

梅か"香"の / どこにもなしに / 浅黄碗

Ume-ga ka-no / doko-to-mo nasi-ni / asagi-wan

Plum perfume -- / not in any fixed place, / pale yellow bowl.

nor this.

None of them were right. To have ^{household} ~~an~~ implement is a good matching thing, but it didn't become a hokku because the words that should be put in the middle - should be what are in between heaven and earth. Seeking here and there, we finally came up with

梅の香や客の鼻に付浅黄碗

ume-ga ka ya / kyaku-ni hana-niwa / asagi-wan

Plum perfume ya / In the guest's nose, / a light yellow bowl.

And it became a hokku on plum flowers

That the hokku is something put together is like when you catch the sun or moon's lustre reflected in crystal -- it is like obtaining celestial fire or celestial water. Though one thinks to try and make a hokku it won't come out without thinking. And if you think only of the sun and moon, you can't get the celestial fire and water. Because one seeks the crystal from outside and then puts it together (with the others); that fire and that water are obtained. It is like this. Though the crystal is there, if you don't know how to put the things together well, you cannot complete a hokku.

My comment: To get a hokku, then, you must see the dai from a place beyond the dai -- like the crystal. This is one meaning of thinking of the dai from outside its environs or circle. The dai, reflected in crystal, can then turn and show its many aspects as well as the cycle of seasons. The light yellow bowl of the haiku given above is in itself an object that is outside the realm of a plum flower. (Original is written 2K 翠).

木にかく茶つみもきくや ほととぎす

Ko-gakure-te tsutsumi-mo kiku ya hototogisu

Hidden in trees / {the tea-picker too hears ya / hototogisu

In this ku a hototogisu put together with a tea-picker, two seasons are combined (tea-picking is Spring, hototogisu Summer). With the "hidden in trees" it becomes a superior ku.

My comment: The main dai seems to be hototogisu; tea picking can run into early summer, and the sounds in the last line seem to be a sum total of those in the previous. For the two different sounds, that of the tea-picking song and of the hototogisu, the "hidden in trees" gives more motion and sound.

Again (the Teacher) said: It is good to understand that haikai is ~~about~~ talk about the dai. For example, if one wanted to make a ku on flowers, it is difficult to say only "flowers" for 17 syllables. Thus, in one ku, talk about flowers is said. "On the flowers the wind blows, and they scatter" --- if something like that isn't said, we don't get to complete a ku. Once that's said, if someone says for the second time, "The flowers scatter in the wind," it is no longer interesting. Thus, one says, "The flowers scatter at dusk's temple bell", or "They scatter when no wind is blowing," and soon, changing the circumstances, and one reaches to the hieki-yuekoo (unchanging - flowing and going) -- the permanent and the momentary. All of this, it is clear, is talk about (the dai). If something interesting is brought out, it's a good ku. If the talk is poor, it's a poor ku.

Again ^{it was} ~~the teacher~~ said: This matter of uwasa (talk about something) --- once when a disciple of Kyoto's Wakyu came, he wanted to do haikai. ~~At that time~~ At that time

都人の扇に魚の絵をかな
Miyakobito-no / oogi-ni kakeru / azino kana

A person of the capital / on a folding fan painted / a fish weir kana

was made. In response to "a person of the capital", a folding fan is good, we thought, and thought it was ^{about} winter (azino = winter kigo), the fan was put with it. When we talked to the Old Man about this ku, he said, "It's a good way of responding" and he admired it. We give only this as an example, but there were many such instances.

My comment: See the importance of the order of words. As in The Old Pond haikai, this one places in the first line a larger or broader concept, followed by some particular one contained in that of the first line:

Old pond ya / a frog jumps in, / the water's sound

A person of the capital / a folding fan, on it, painted, etc.

The beauty of this ku is that the fish weir is a painting, but for one in the capital it must be real as he can't be by a deep mountain river. Therefore, it is the kigo element here, coming after the ai of the person and the fan.

Again said: What is meant by "Thinking of the future's ku" is to think five or seven years ahead. Unlearned people may think there is no destination, but it really can be known before the eyes. For example, if one wishes to make a ~~ku~~ ^{ku} on flowers, after some thought, one ku comes out. If one wishes to make another ku, as one doesn't want to repeat what has already been said, one seeks deeper and brings out a ku. And so on, — this is the meaning of "the ku-not-yet-come can be known before the eyes".

[My comment: Supposedly, a statement of Basho. As his method of completing the road is a quick one, this seems to show, for one who has begun to make progress, the way to complete it. If one continues to seek deeper, one reaches the end in no time!

(part 7 Bk 4)

cause the gathering to fall into boredom or dullness after an extraordinary ku, it is better to regulate the interest of the group with a rough (clumsy) ku. The one complete renga's changes should be put first -- without hesitation or stops, all should keep freshness in mind. In haikai it is better to have the freshness of a bad ku to the staleness of an extraordinary ku.

• In the words of a ku, don't forget hauka 閑雅.

Sabi, siori, hosomi, siorasiki⁸ -- these are all hauka. If one doesn't keep this in mind, the ordinary talk becomes ordinary, or in 無骨 buketsu (no bones: writing without a firm base) and 野蠻 pyōhi (vulgarity) the meaning is shallow. Or, falling into 道理 (doori: reasoning), one loses the basic meaning of haikai renga, which is most important in the Road.
 H. "fehlt am doori"
 H. "§" "hokku" + "meaning"

What Bashō talked about at Yamanaka Onsen has been roughly put down.

-- Genroku 3 at Kinzō 金十 by Hokusai

Notes: The qualities of ku considered highest in the Bashō school; also terms in Not.
^{thought in}
 8 Sabi - the refinement of quiet tranquility, a state reached when understanding enters a high sphere -- no more grasping, agitation, etc.
Siori - when the writer's deep sympathy for the object cannot help but be revealed in the form of the ku and in the result of the combination of words, outside of the words.
Hosomi - when the mind of the writer, having entered the realm of yūgen 幽玄 'the deep dark', its subtlety is revealed in the words of the ku.
Siorasiki - adj., reserved, modest, gentle, hence very interesting and beautiful, lovable.

6 The 5 ways of adding ku in a renga: 1) 相対 or 対付 -- to receive the hokku in corresponding way -- to plum tree add pine, etc. 2) 離付 to be separating from previous ku. 3) 打付 -- to go along with previous ku. 4) 心付 to accord with previous ku in heart, mind. 5) 比 to make a comparison with previous ku.

7 See chart of Renga way of writing. 折 is a fold in the paper. The paper